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CATALOGUE
OF AN EXHIBITION OF

ETCHINGS AND DRY-POINTS

BY

C. A. PLATT



WITH AN INTRODUCTORY NOTE

BY

MRS. SCHUYLER VAN RENSSELAER



FREDERICK KEPPEL & CO.

4 EAST 39TH STREET

NEW YORK

JUNE 4TH TO JUNE 29TH, 1907

SMITHSONIAN
INSTITUTION

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THE INVENTION

O

It was not until the year 1784 that the first patent was granted for an improvement in the method of printing. The inventor, William Nicholson, was a young man of great talents and industry. He had been employed for some years in the printing office of the House of Commons, and had observed the various defects and inconveniences attending the ordinary method of printing. He had conceived the idea of a new method, and had been for some time engaged in the study of it. He had at last succeeded in his experiments, and had discovered a method by which the type could be set and printed in a more perfect manner than before. He had also discovered a method by which the ink could be applied more uniformly, and the paper could be prepared in a more suitable manner. He had at last completed his invention, and had applied for a patent for it. The patent was granted to him on the 1st of January 1784. He had then published a treatise on the subject, and had begun to put his invention into practice. He had at first met with some opposition, but he had soon succeeded in convincing the public of the superiority of his method. He had then begun to print books, and had found that his method was indeed a great improvement on the ordinary method. He had at last succeeded in his invention, and had become one of the most celebrated printers of his age.

INTRODUCTION

OF all our etchers Mr. Platt is perhaps the one who has made the greatest stride since my first chapter was written. Then he was scarcely more than a beginner, a *debutant*; to-day he is as well known as any American, and as favorably. He has partially but not altogether abandoned those home materials with which his first successes were achieved. For instance, in the recent exhibition of the Society of American Etchers at the Academy of Design he showed a number of views in Holland, but with them at least one American subject. And this—the “Hartford”—was so delightful in theme, with the long covered wooden bridge and the square tower rising over the low mass of the town, that even when put in comparison with the picturesquely grouped Dutch scenes it proved what I have more than once said already—that the American etcher may feel *tempted* but need by no means feel *compelled* to cross the water in the service of his art.

At the exhibition just named the honors were certainly divided by Mr. Platt and Mr. Parrish. To which of them seemed due the larger share was a question which depended greatly upon individual tastes—was a question of contrast between different qualities rather than a question of more and less as regarded the same qualities. Mr. Parrish, I should say, showed a stronger personality

in his work; was more enthusiastic, more fervent, more poetic; his aims were more ambitious, less simple, and (so to say) modest; but he did not realize them so perfectly as Mr. Platt realized his. Mr. Platt had, in truth, arrived at a mastery over his art which Mr. Parrish—wrestling with more difficult desires—had not yet arrived at. I do not mean a mastery of its technical resources, a mastery in hand, so much as a mastery in eye and thought. He had known precisely what he wanted to do, and precisely what to do and what to leave undone in order to succeed. And the leaving of things undone is no small part of the artist's task with such a craft as etching. In the great *art of omitting* Mr. Platt is in truth accomplished, and this is what gave his prints their simplicity, their harmony, their breadth, and unity of effect—what made it impossible to pick flaws in them as we could in the more poetical and fervid work of Mr. Parrish. Here we sometimes found confusion, disharmony, lack of repose and breadth. If I may so express myself, Mr. Parrish's work was poetry, somewhat imperfectly constructed, somewhat lacking in balance and harmony and rhythm—poetry attractive and genuine, but a little halting in expression as compared with the beautifully artistic prose which Mr. Platt had wrought. And our preference was given, I repeat, according to the general trend of our individual tastes in all such matters.

M. G. VAN RENSSELAER.

From AMERICAN ETCHERS,
New York, 1886.

CATALOGUE

- | | | |
|----|--|--------------|
| 1 | Salt Shanties | [Rice No. 2 |
| | Trial Proof B. | |
| 2 | Loading Up | [Rice No. 6 |
| | Trial Proof B. | |
| 3 | The Same | |
| | Trial Proof C. | |
| 4 | Old Boat House | [Rice No. 12 |
| 5 | Shanties on the Harlem | [Rice No. 15 |
| | Trial Proof. | |
| 6 | The Same | |
| | The published State. | |
| 7 | Thames Street, Newport | [Rice No. 17 |
| | Trial Proof. | |
| 8 | The Same | |
| | The published State. | |
| 9 | Little River, Hartford | [Rice No. 18 |
| 10 | High and Dry | [Rice No. 20 |
| 11 | Eastern Point | [Rice No. 21 |
| 12 | Interior of Fish-Houses | [Rice No. 22 |
| 13 | Fishing Boats | [Rice No. 23 |
| 14 | Poplars | [Rice No. 24 |
| 15 | Old Houses at Windsor | [Rice No. 25 |
| 16 | The Market Slip, St. John, New Brunswick,
at Ebb Tide | [Rice No. 26 |
| 17 | Sketch of a Boat | [Rice No. 27 |
| 18 | Providence | [Rice No. 28 |
| 19 | Portland on the St. John | [Rice No. 29 |
| | Impression marked by the artist <i>Trial Proof.</i> | |

- 20 **Annapolis River** [Rice No. 31
Trial Proof B.
- 21 **An Old Settler** [Rice No. 33
Trial Proof B.
- 22 **Near Gloucester** [Rice No. 34
First State.
- 23 **The Same**
First State, impression drawn upon by the artist,
showing changes proposed for second state.
- 24 **The Same**
Second State.
- 25 **Windsor** [Rice No. 35]
- 26 **A Corner of Portland** [Rice No. 36
Trial Proof, drawn upon by the artist to serve
as a model for the first state.
- 27 **The Same**
First State.
- 28 **The Same**
Second State.
- 29 **Bangor** [Rice No. 37
Trial Proof.
- 30 **Near Newport** [Rice No. 38
Trial Proof, drawn upon by the artist to serve
as a model for later states.
- 31 **The Same**
The published State.
- 32 **Provincial Fishing Village** [Rice No. 40A]
- 33 **Street in Vitré** [Rice No. 41
Trial Proof, not described by Rice.
- 34 **The Same**
The published State.
- 35 **Lannion** [Rice No. 42
First State.
- 36 **The Same**
Second State.
- 37 **Mud Boats on the Thames** [Rice No. 44
First State.
- 38 **The Same**
Second State.
- 39 **Canal at Chartres** [Rice No. 45]

- 40 Evening; Trouville [Rice No. 46
Trial Proof.
- 41 The Same
The published State.
- 42 The Cloisters, Westminster Abbey [Rice No. 47
- 43 The Inner Temple Lane [Rice No. 48
- 44 Oxford [Rice No. 49
- 45 Rue du Mont Cenis, Montmartre [Rice No. 50
- 46 Mellonta Tauta [Rice No. 51
- 47 Rye, Sussex [Rice No. 52
Impression marked by the artist *Trial proof*.
- 48 The Same
The published State.
- 49 Dordrecht from the Maas [Rice No. 53
- 50 A Windmill [Rice No. 54
- 51 A Brittany Farm [Rice No. 55
- 52 Old Houses Near Bruges [Rice No. 58
First State.
- 53 The Same
Second State.
- 54 The Same
Third State.
- 55 Trouville [Rice No. 59
- 56 Evening on the Maas [Rice No. 60
- 57 Afternoon on the Maas [Rice No. 61
- 58 Pier at Larmor [Rice No. 62
First State.
- 59 The Same
Second State.
- 60 Deventer [Rice No. 63
First State before the plate was reduced in size.
- 61 Deventer [Rice No. 63A
- 62 Zwijndrecht [Rice No. 64
First State before the plate was reduced in size.
- 63 Au Cinquième, Chartres [Rice No. 65
- 64 Toledo [Rice No. 66
- 65 Bridge at Saragossa [Rice No. 67

- 66 Old Gate-Tower at Barcelona [Rice No. 68]
- 67 Dordrecht (Old Warehouse) [Rice No. 69]
Second State.
- 68 The Same
Third State.
- 69 Hartford Bridge [Rice No. 70]
- 70 Connecticut River [Rice No. 71]
- 71 The Quay at Havre [Rice No. 73]
First State, before the date was changed to 1886-7.
- 72 Honfleur [Rice No. 79]
Trial Proof C, before the word Honfleur was added.
- 73 The Same
Another impression of Trial Proof C, printed on
violet colored paper.
- 74 Brittany Trees [Rice No. 80]
Trial Proof between the first and second states.
- 75 The Same
Second State.
- 76 A Brittany Landscape [Rice No. 82]
- 77 Low Tide, Honfleur [Rice No. 84]
Trial Proof A, drawn upon by the artist to serve
as a model for later states.
- 78 The Same
The published State.
- 79 Canal-Boats and Tugs [Rice No. 85]
Trial Proof B.
- 80 Under the Pont Marie, Paris [Rice No. 86]
- 81 Harbour of Naples [Rice No. 87]
Trial Proof.
- 82 The Same
Impression printed in sepia.
- 83 St. Gervais, Paris [Rice No. 88]
- 84 Dieppe [Rice No. 89]
- 85 Dutch Market Boats [Rice No. 90]
Trial Proof.
- 86 The Same
Trial Proof drawn upon by the artist to serve as
a model for later states.
- 87 Inner Port, Trouville [Rice No. 91]

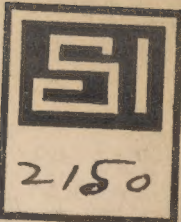
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|-----|---|-------------------------|
| 88 | Cape Ann Willows | [Rice No. 92] |
| 89 | Quiet Afternoon, Gloucester | [Rice No. 93] |
| | Second State, before the plate was reduced in size. | |
| 90 | A Breezy Day at Dordrecht | [Rice No. 94] |
| 91 | A Misty Morning | [Rice No. 96] |
| 92 | Willows on the Coast | [Rice No. 97] |
| | Trial Proof A, drawn upon by the artist to serve as a model for later states. | |
| 93 | The Same | |
| | Published State. | |
| 94 | Brooklyn Bridge | [Rice No. 98] |
| 95 | Atlantic Docks | [Rice No. 99] |
| | First State. | |
| 96 | The Same | |
| | Impression drawn upon by the artist to serve as a model for the later states. | |
| 97 | The Same | |
| | Second State. | |
| 98 | Quay at Honfleur | [Rice No. 100] |
| 99 | Boats on the Maas (Dordrecht) | [Rice No. 101] |
| 100 | Arnheim | [Rice No. 102] |
| 101 | Bass River, Cape Cod | [Rice No. 103] |
| 102 | Williamsburg from the Bridge | [Rice No. 106] |
| 103 | Buttermilk Channel | [Rice No. 107] |
| 104 | The Two Sloops (East River) | [Rice No. 108] |
| 105 | The Dredge | [Rice No. 109] |
| 106 | An Inland Port | [Not described by Rice] |
| 107 | The Charles River | [Not described by Rice] |
| 108 | Spring Floods | [Not described by Rice] |



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